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ABSTRACT

Developed by classroom teachers during the development phase of Minnesota's Graduation Standards, this performance package is made up of locally designed assignments that, taken together, show whether a student has learned and can apply the knowledge and skills related to interpret and evaluate complex works of music, dance, theater, visual arts, literature or media arts. It begins with reference to the particular content standard addressed in the package, the educational level of the package (high school), and a summary statement of the content standard. It then describes the tasks associated with the student performances: (1) in response to literature, write a journal entry, a poem, and perform two different oral interpretations of the same work; (2) write a literary analysis paper; (3) analyze narrative structure by drawing plot diagrams and storyboards for two different works; (4) develop a portfolio for each of two literary works that includes short essays about the reader's response, narrative structure, elements of fiction, the author's life, and critics' views; (5) write two analytical papers, one identifying the parallels between a literary work and another art form, and the other, the parallels between the literary work and nonfiction; and (6) create an anthology of fiction and nonfiction to explore questions of what story is and what the value of story is. It then offers specific statements from the standard regarding what students should know and should do, the products, task description, special notes, and feedback checklists for each task enumerated in the package. (RS)

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CS 216 749

MINNESOTA DEPARTMENT OF CHILDREN, FAMILIES AND LEARNING
Example Performance Package
Minnesota Profile of Learning

Content Standard: Arts: Arts Analysis & Interpretation **Level:** High School

Title of Package/Activity: What's the Story?

Summary Statement of Content Standard:

Demonstrate the ability to interpret and evaluate complex works of music, dance, theater, visual arts, literature or media arts.

Description of Student Performances:

Task 1: Create three distinct responses to literature: write a journal entry (affective response); write a poem in response to a literary work (creative response); and perform two different oral interpretations of the same work (performance response).

Task 2: Write a literary analysis paper, providing two interpretations of a work.

Task 3: Analyze narrative structure by drawing plot diagrams and storyboards for two different works.

Task 4: Develop a portfolio for each of two literary works that includes short essays about the reader's response, the narrative structure, the elements of fiction, the author's life, and critics' views.

Task 5: Write two analytical papers, one identifying the parallels between a literary work and another art form, and the other, the parallels between the literary work and non-fiction.

Task 6: Create an anthology of fiction and non-fiction to explore the questions: What is story? What is the value of story?

FINAL ACHIEVEMENT: Use the following scoring criteria when evaluating student performance.

Scoring Criteria:
4 - Performance on this standard achieves and exceeds expectations of high standard work.
3 - Performance on this standard meets the expectations of high standard work.
2 - Work on this standard has been completed, but all or part of the student's performance is below high standard level.
1 - Work on this standard has been completed, but performance is substantially below high standard level.
No package score is recorded until ALL parts of the package have been completed.

EXAMPLE PERFORMANCE PACKAGE TASK 1
What's The Story?

Content Standard: Arts: Arts Analysis & Interpretation **Level:** High School

Specific Statement(s) from the Standard:

A. Describe the elements and structure of the art form; the artistic intent; and the historical, cultural, and social background of the selected artworks
B. Apply specific critical criteria to interpret and analyze the selected artworks

Product(s):

- Journal entries
- Poem in response to a work
- Two contrasting oral interpretations of the same work

Task Description:

Overview: In this performance package, you will do a series of tasks that will help you answer two questions: What is story? What is the value of story? In the six tasks of this package you will demonstrate your ability to interpret literature, analyze literature, find connections with other works of art and non-fiction, and develop definitions of fiction and non-fiction.

"Becoming a Meaning Maker": Three Ways of Responding to Literature

Getting Started: Think about stories that you have heard from friends and family, stories you have told, stories you have read, stories that have been read to you, and stories you have watched. Write a definition of "story": How do you know when you see or hear a story? How do you know what a story is *not* ? Save this extended definition for Task 6.

Becoming a Meaning Maker

This task will provide you with the opportunity to demonstrate your ability to interpret works of literature in three distinct ways. In Step A, you are asked to write journal entries in response to literature. This type of response is an affective or personal response. In Step B, you will write a poem in response to a literary work; your poem will be a creative response. In Step C, you will perform two different oral interpretations of the same work; this response is performance-based.

Task Description, continued

Step A. Responding Affectively (Personally): You are to read a work of literature and write a journal entry in which you offer a response to the work. Your response should feature as its focal point a single, significant line. Using only one line will allow you to focus your ideas and provide sufficient elaboration.

Step B. Responding Creatively: This step asks for a creative response that bridges the gap between the personal response and the analytical one asked for in Task 2, "You Be the Critic." You are to write a poem in response to the text, using the same work of literature as in Step A. Several approaches are possible; you may extend the text, answer the text (if there are questions posed in the text or if you have questions as a result of the text), or imitate the style of the text.

For example, Langston Hughes' poem "Harlem" poses a series of questions, beginning with, "What happens to a dream deferred?" You could answer the questions in a poem you create. Ernest Hemingway's *Old Man and the Sea* uses a distinct style for physical descriptions; you could imitate Hemingway's sentence structure and his word choice. Amy Tan's *Joy Luck Club* uses multiple narrators; you could write a poem that uses multiple voices. Whatever your choice of approach, your poem should focus on a significant line from the work you read. Be sure to include the line from the text in your own poem. The line you choose may or may not be the same as you used in Step A. Using only one line will help you focus your response and provide sufficient depth.

Step C. Responding with a Performance: You will develop two contrasting and plausible interpretations of a single work of literature. For example, "My Papa's Waltz" (Theodore Roethke) can be read as a close moment with a father who is gruff and lacks social skills; it can also be read as a piece that expresses uneasiness, distrust and fear of impending violence, a poem where there is tension between the son's love for his father and his fear of him. Another example might be the character of Abigail in *The Crucible* (Arthur Miller), who could be seen as either an innocent victim or as a perpetrator who targets people for destruction. Having developed these contrasting and plausible interpretations, you will present them to the class in two oral readings of the work. If you choose a longer work, you may select appropriate passages to read instead of reading the entire text.

In the oral interpretation, you may establish contrast several ways. One is by choosing contrasting passages from the same text. Another is to chose the same passage (or the entire text, if it is a short poem) and provide contrasting vocal tone (sarcasm, excitement, irony, anger, sadness), body language (facial expression, gestures, posture) and emphasis (stress, rhythm, volume).

Again, use the same work of literature as in Step A.

EXAMPLE PERFORMANCE PACKAGE TASK 1
What's The Story?

Special Notes:

This package can be used to work with any number of classifications of literature. One possibility is to use geographical/ethnic categories in, for example, American, British, or American Indian literature. The questions then become, "What is the American/British/American Indian story? What is the value . . . ?" Another way to approach the package, assuming the author has a sufficient body of works, might be, "What is Shakespeare's story? What is the value of Shakespeare's story?" Another approach might be to use a theme such as, "What is the story of human suffering?"

Remember that the "In addition" section of the Arts Analysis & Interpretation standard includes this statement: "1. Work critiqued should include complex examples from different historical, cultural and social contexts."

Whatever the choice of approach, the assessments in the package provide a variety of ways to engage students in the literature.

With regard to text selection, longer works are required in some cases. In cases where length is not specified, longer or shorter works may be used. It is recommended that teachers consider carefully the lengths of the texts with which they wish students to work, since length of text will have a significant impact on the amount of time needed for each task.

- The work selected for Task 1 can be prose, drama, or poetry. Whatever the choice, the work should be amenable to obviously differing interpretations. The same work should be used in all of the steps. The initial portions of the task, A and B, allow students to familiarize themselves with the text and build a personal interpretation prior to developing a performance-based stance in Step C.

- Should a longer work be selected, students will need to excerpt portions of the text for their oral interpretation.

EXAMPLE PERFORMANCE PACKAGE TASK 1
What's The Story?

FEEDBACK CHECKLIST FOR TASK 1

The purpose of the checklist is to provide feedback to the student about his/her work relative to the content standard. Have the standard available for reference.

Y=Yes
N=Needs Improvement

Student		Teacher
	Journal Entry	
_____	Line chosen is significant.	_____
_____	The significance of the line is clearly explained.	_____
_____	The response is relevant to the text.	_____
	Poem	
_____	The significant line and the text of the poem are unified.	_____
_____	The poem fulfills the purpose of extending, imitating, or answering the original piece of literature.	_____
	Oral Interpretations	
_____	The two interpretations clearly contrast.	_____
_____	The two interpretations are fully enacted.	_____
_____	Each oral interpretation is plausible.	_____

Overall Comments (information about student progress, quality of the work, next steps for teacher and student, needed adjustments in the teaching and learning processes, and problems to be addressed):

EXAMPLE PERFORMANCE PACKAGE TASK 2
What's The Story?

Content Standard: Arts: Arts Analysis & Interpretation **Level:** High School

Specific Statement(s) from the Standard:

B. Apply specific critical criteria to interpret and analyze the selected artworks

Product(s):

A written literary analysis

Task Description:

"You Be the Critic": Developing an Analytical Response

You will write a literary analysis in which you are to provide two interpretations of a work of literature. To prepare, you will read at least two critical essays, preferably from different critical perspectives. Reading critical essays can enrich your understanding of the work by offering additional perspectives (for your own interpretations) or by providing a springboard for developing contrasting interpretations of your own. In developing your paper, find or create two interpretational positions. For each of the positions, create lists (or maps, graphic organizers, etc.) that cite specifics from the text to show or support each interpretation. Your analysis paper should include a brief summary of the work; a discussion of the two critical essays if they were relevant; your two interpretations with citations from the work to support the interpretations, and a conclusion that explains what you learned from each interpretation.

EXAMPLE PERFORMANCE PACKAGE TASK 2
What's The Story?

Special Notes:

- For this task, you may have students use the same work as in Task 1 or a different work. The benefit of using the same work is that students are provided with an opportunity to deepen their understanding of the work. The benefit of choosing a different work is that students interact with a broader range of materials.

- Among the critical perspectives students might read are new criticism, archetypal, feminist, new historicism, psychoanalytic, deconstructivist, and reader response. A series of *Case Studies in Contemporary Criticism* by Bedford Books, St. Martin's Press offers both texts and essays for selected works such as *The Scarlet Letter*, *Heart of Darkness*, and *Wuthering Heights*. Two other sources of critical essays are the Twayne's *Masterworks Studies* published by Simon and Schuster and the *Norton Critical Editions*.

- The student's literary analysis can be brief, three to five pages. In addition, this task can be "hooked" to other standards such as Academic Writing or Read Complex Information. Additional checklists would be required to focus on additional standards. This may necessitate adapting Task 2.

- "Looking Through Critical Lenses: Teaching Literary Theory to Secondary Students" by Deborah Appleman of Carleton College provides background and methods for teaching literary theory in the high school English classroom.

  Appleman, D. (1993). "Looking Through Critical Lenses: Teaching Literary Theory to Secondary Students" in Straw, S. and D. Bogdan, eds. *Constructive Reading: Teaching Beyond Communication*. Portsmouth: Boynton/Cook.

- Other references include:

  Corcoran, B. & E. Evans, eds. 1987, *Readers, texts, teachers*. Portsmouth, NH: Boynton Cook Griffith, P 1987. *Literary theory and English teaching*. Philadelphia: Open University Press.

  Bonnycastle, S. 1991. *In Search of Authority: An Introductory Guide to Literary Theory*. Peterborough, Ontario, Canada: Broadview Press.

  Eagleton, M, ed. 1986. *Feminist Literary Theory: A Reader*. New York: Basil Blackwell.

  Emig, J. 1990. *Our missing theory. In Conversations: Contemporary critical theory and the teaching of literature*. Ed. C. Moran & E.F. Penfield, 87-96. Urbana, IL: National Council of Teachers of English.

  Griffith, P. 1987. *Literary theory and English teaching*. Philadelphia: Open University Press.

  Lynn, S. 1990. *A passage into critical theory. In Conversations: Contemporary critical theory and the teaching of literature*. Ed. C. Moran & E.F. Penfield, 99-113. Urbana, IL: National Council of Teachers of English.

EXAMPLE PERFORMANCE PACKAGE TASK 2
What's The Story?

FEEDBACK CHECKLIST FOR TASK 2

The purpose of the checklist is to provide feedback to the student about his/her work relative to the content standard. Have the standard available for reference.

Y=Yes
N=Needs Improvement

Student		Teacher
_____	Summary of literary work is accurate.	_____
_____	Both interpretations are clearly presented.	_____
_____	Both interpretations are plausible.	_____
_____	Both interpretations are supported by citations from the work.	_____
_____	Conclusion is coherent.	_____

Overall Comments (information about student progress, quality of the work, next steps for teacher and student, needed adjustments in the teaching and learning processes, and problems to be addressed):

EXAMPLE PERFORMANCE PACKAGE TASK 3
What's The Story?

Content Standard: Arts: Arts Analysis & Interpretation **Level:** High School

Specific Statement(s) from the Standard:

A. Describe the elements and structure of the art form; the artistic intent; and the historical, cultural, and social background of the selected artworks

Product(s):

- Two plot diagrams
- Two storyboards
- Short paper

Task Description:

"Picture This": Exploring Narrative Structure

A. You will read two works of literature, one of which will be a novel or a drama. You will the analyze the narrative structure of each by creating two plot diagrams that graphically depict the pattern of events (dramatic tension and release; conflict and resolution) in each story.

B. Next, you will develop two storyboards based on each work's narrative structure. The storyboards will allow you to show setting, conflicts, and character relationships in more detail than the plot diagrams.

In creating the storyboards, you will portray selected key events. Keep in mind that some kind of criteria must be used to make your selection. For example, one way to select key events is to see plot as driven by characters; the climax, its resolution, and the effects on the characters become critical features in understanding theme. So one criterion to use in the selection of key events is that of the illumination of character.

Task Description, continued

C. Finally you will write a short paper in which you describe the structure of each work and compare and contrast the structures. You can analyze the sequence of events and explore how they work together to:

- support the theme
- create an effect or emotion.

You can also analyze the dramatic patterns or rhythms of the works by examining the pace of each story. How is the reader/audience brought into the action or situation? How is dramatic tension or suspense created? Does tension build quickly or slowly? Where are the turning points? How rapidly do they unfold? What is the effect of the ending?

A third strategy is to look at the work as a series of stages; each stage represents increased awareness, emotion, or understanding for the characters and/or reader.

Special Notes:

- The works selected for this task must possess differing plot structures. For example, one might use O'Brien's *The Things They Carried* and Crane's *Red Badge Of Courage*. Other examples might be Wharton's *Ethan Frome* (using flashbacks) and *Summer* (using linear structure), Dorris' *Yellow Raft and Blue Water* and Tan's *Joy Luck Club* (both use multiple narrators but structure time differently). Another possibility might be to consider different versions of the same work. For example, Poe's *The Fall of the House of Usher* might be paired with its classic comic book version, film adaptation, Cliffs Notes, or an animated version. Students might also use different works that are variations on a similar plot, structure, and theme (for example, *King Lear* and *Things Fall Apart*, *A Thousand Acres* and *Ran*). Another possibility for selection is to look at a modern work that extends an older one, such as *The Wide Sargasso Sea* and *Jane Eyre* or a modern version of a classic such as *Clueless* and *Emma*.

- Students are required to do both plot diagrams and storyboards because they serve different purposes. The plot diagrams allow students to illustrate patterns of dramatic tension and release. The storyboard allows students to focus on character relationships, setting, conflict, and plot. Often times students are confused about the content of a story, believing that the plot is the sum total of the story.

- The paper should demonstrate an understanding of the differences in the structures of the two works. Students may choose to use the plot diagrams and storyboards as illustrations for the short paper.

EXAMPLE PERFORMANCE PACKAGE TASK 3
What's The Story?

FEEDBACK CHECKLIST FOR TASK 3

The purpose of the checklist is to provide feedback to the student about his/her work relative to the content standard. Have the standard available for reference.

Y=Yes
N=Needs Improvement

Student		Teacher
	Two Plot Diagrams	
_____	Plot diagrams accurately capture the patterns of events.	_____
	Two Storyboards	
_____	Events selected and represented from each work are significant to the work's structure.	_____
_____	Each storyboard presents a coherent and accurate picture of the story.	_____
	Short Paper	
_____	Descriptions of the narrative structures are accurate.	_____
_____	Comparison/contrast is supported by examples and details from the texts.	_____

Overall Comments (information about student progress, quality of the work, next steps for teacher and student, needed adjustments in the teaching and learning processes, and problems to be addressed):

EXAMPLE PERFORMANCE PACKAGE TASK 4
What's The Story?

Content Standard: Arts: Arts Analysis & Interpretation **Level:** High School

Specific Statement(s) from the Standard:

A. Describe the elements and structure of the art form; the artistic intent; and the historical, cultural, and social background of the selected artworks
C. Describe how particular effects are produced by the artist's use of the elements of the art form
D. Communicate an informed interpretation using the vocabulary of the art form

Product(s):

A portfolio of short papers about two different works

Task Description:

"The Paper of Many Parts": Response, Interpretation, Plot, Elements of Fiction, Context, Author, Other Readers, and the Critics

You will create a portfolio of short papers for each of the two works chosen for literary analysis.

For **each of the two works selected**, you will produce a portfolio with short papers including:

A. **Initial Response Essay**: Write a brief essay explaining your general reaction to, impressions of, and questions about the work.

B. **Plot Diagram, Chronology, or Summary**: Develop a plot diagram, brief chronology, or a brief summary of the work.

C. **Theme List**: Write a list identifying three themes for the work. You should chose themes that illuminate or extend understanding of the human condition.

D. **Theme Paragraph**: In a paragraph packed with specific details/examples from the work, explore one of the themes from your Theme List. You might chose a theme on the basis of your own or someone else's interests. However, be sure you consider your ability to support the theme, using specifics from the text.

Task Description, continued

E. **Short Analysis Paper**: Write a short paper that explores in detail at least two of the formal elements of fiction and relates these elements to the work's theme. Among the elements you may consider are the uses of symbolism, figurative language, allusion, setting, characterization, dialogue, narrative structure, and repeated elements. Be sure to provide sufficient detail and examples from the text to support your analysis.

F. **Biographical Sketch**: Research the author and write one to two paragraphs about him/her. Be sure to include specific details that shed light on the work or raise questions about the work.

G. **Context Sketch**: Research the time period in which the work was written. Among the areas you might explore are politics, economics, popular culture, literature, art (performing and visual), science, religion, and technology. Write one or two paragraphs providing insight about the context of the work.

H. **Critical Paper:** Read at least two critical essays on the work. Write a short paper discussing the essays and demonstrating how they enrich your understanding of the work. Be sure to include specific citations from the essay as well as specific citations from the work of literature to support your discussion.

I. **Interview**: Interview someone who has read the literary work. Include questions about his/her interpretation of the work. Write a brief account of the interview and include several direct quotations.

J. **Commentary**: Write a commentary on the work. It must include your final response to the work and explore any ambiguities/inconsistencies or questions that still remain for you.

EXAMPLE PERFORMANCE PACKAGE TASK 4
What's The Story?

Special Notes:

- The texts from Task 3 may be used for Task 4. Each paper is required for each of the two literary works; that is, each student must produce a portfolio that has ten parts on each work, for a total of twenty pieces.
- The recommended length of the Initial Response Essay is one typed page (about 300 words).
- If students are using the same texts for Tasks 3 and 4, they may submit the plot diagrams already developed to meet requirement B in this task.
- If using a film adaptation as one of the literary works, a class discussion of the visual language of film may facilitate greater understanding and therefore improved performance in requirement B, with regard to the identification of characterization and narrative structure in that work.
- Among the critical perspectives students might read (for requirement H) are new criticism, archetypal, feminist, new historicism, psychoanalytic, deconstructivist, and reader response. A series of *Case Studies in Contemporary Criticism* by Bedford Books, St. Martin's Press, offers both texts and essays for selected works such as *The Scarlet Letter*, *Heart of Darkness*, and *Wuthering Heights*. Two other sources of critical essays are Twayne's *Masterworks Studies* published by Simon and Schuster and the *Norton Critical Editions*. See references in Task 2 "You Be the Critic," including Appleman's "Looking Through Critical Lenses: Teaching Literary Theory to Secondary Students."
- Regarding the "Interview" account (requirement I), the best case scenario for students is that they have access to adults who have read the texts -- be they parents, other teachers, neighbors, or whomever. However, such access may be problematic. Other sources of interviews might be other students who have read the work. Whoever the interview subject is, he or she can provide students with important information about another person's experience with the work.

EXAMPLE PERFORMANCE PACKAGE TASK 4
What's The Story?

FEEDBACK CHECKLIST FOR TASK 4

The purpose of the checklist is to provide feedback to the student about his/her work relative to the content standard. Have the standard available for reference.

Y=Yes
N=Needs Improvement

Student		Teacher
	Initial Response Essay	
_____	Essay is relevant to text.	_____
	Plot Diagram, Chronology, or Summary	
_____	Plot diagram, chronology, or summary is accurate and complete.	_____
	List of Three Themes	
_____	Themes are clearly stated.	_____
_____	Themes are plausible.	_____
_____	Themes are significant.	_____
	Paragraph Exploring a Theme	
_____	Exploration of theme is supported by citations from the work.	_____
_____	Exploration of theme is logical and coherent.	_____
	Elements of Fiction Analysis Paper	
_____	Statement of theme is sufficiently specific.	_____
_____	Explanation of the theme's importance is tenable (can be defended).	_____
_____	Description of the element is clear and accurate.	_____
_____	Each element is supported with specifics from the text.	_____
_____	Literary vocabulary is used appropriately.	_____

EXAMPLE PERFORMANCE PACKAGE TASK 4
What's The Story?

Student		Teacher
	Author Biographical Sketch	
_____	Information about the author is accurate.	_____
_____	Information selected is helpful in understanding the meaning of the work.	_____
_____	Connections are clearly stated. OR Questions raised are relevant to the works.	_____
	Context Sketch	
_____	Information about the context is accurate.	_____
_____	Information about the context is illuminating.	_____
	Critical Paper	
_____	Material from the two essays is accurate.	_____
_____	References from the essays include specific citations.	_____
_____	Paper is coherent.	_____
	Account of Interview	
_____	Details included from interview focus on interviewee's interpretation of and response to the work.	_____
	Commentary	
_____	Ambiguities and/or inconsistencies are clearly presented.	_____
_____	Questions are focused, specific, and insightful.	_____

Overall Comments (information about student progress, quality of the work, next steps for teacher and student, needed adjustments in the teaching and learning processes, and problems to be addressed):

EXAMPLE PERFORMANCE PACKAGE TASK 5
What's The Story?

Content Standard: Arts: Arts Analysis & Interpretation **Level:** High School

Specific Statement(s) from the Standard:

A. Descirbe the elements and structure of the art form; the artistic intent; and the historical, cultural, and social background of the selected artworks
B. Apply specific critical criteria to interpret and analyze the selected artworks
C. Describing how particular effects are produced by the artist's use of the elements of the art form

Product(s):

- An analytical paper describing parallels between an excerpt from a fictional work and another art form
- An analytical paper describing parallels between an excerpt from a fictional work and a non-fiction excerpt

Task Description:

"A Picture is Worth a Thousand Words or a Word is Worth a Thousand Pictures":
Connecting Literature to Other Works of Art and Non-Fiction

In this task, you will demonstrate your understanding of parallels between (A) an individual work of fiction and another literary, visual, or performance art work, and (B) an individual work of fiction and a work of non-fiction.

Among the elements you might explore are symbolism, description, figurative language, setting, theme/purpose, people/characterization, dialogue, allusion, narrative structure, and recurring motifs or patterns.

Step A. Identify and read a work of fiction. Then develop a preliminary analysis of the work in list form. Jot down as many ideas as possible. Feel free to use lists, maps, and graphic organizers.

Identify and read, view, or listen to another work of art to connect to an excerpt from the fiction piece. You may use another work of fiction, a piece from another literary genre, or a piece of visual or performance art including song lyrics. The key in selecting a parallel work is to find a work whose connections are rich enough. Choose works whose parallel elements or qualities will allow you to make connections that are insightful, significant, or central, as well as sufficient in number.

After analyzing the elements that the two pieces have in common, write an analytical paper, packed with details, that presents at least three connections. Be sure to include sufficient specific examples or details that demonstrate the parallel elements.

Task Description, continued

Step B. Identify and read a work of non-fiction to connect to the fiction piece. After analyzing the non-fiction piece to develop an understanding of the parallel elements, write an analytical paper, packed with details, that presents at least two connections. From each selection, choose an excerpt of two to six pages. Be sure to include sufficient specific examples or details that demonstrate the parallel elements.

Special Notes:

- The work of fiction selected may be from works already used in another portion of this assessment. Initially many students will probably have trouble distinguishing theme from other literary elements. Therefore, a preliminary proposal in which they identify the parallel work and the three elements they will connect will enable you to check students' understanding of the differences among abstract elements. They should also identify how they will access the parallel work since access may also be a problem. Such preliminary planning can assist you in knowing when to intervene.

- It is recommended that students select the work of art used (in Step A) to connect with the work of fiction. It is recommended that teachers monitor this selection process since student performance in this task may be poor simply as a result of poor selection.

- For the non-fiction portion of the task (Step B), teachers are probably in the best position to make good selections. Among the possibilities are biographies, memoirs, essays, newspaper articles, magazine articles, interviews, documents, and documentaries.

EXAMPLE PERFORMANCE PACKAGE TASK 5
What's The Story?

FEEDBACK CHECKLIST FOR TASK 5

The purpose of the checklist is to provide feedback to the student about his/her work relative to the content standard. Have the standard available for reference.

Y=Yes
N=Needs Improvement

Student		Teacher
	Fiction/Work of Art	
_____	Works are clearly identified.	_____
_____	At least three parallel elements are clearly described and explained.	_____
_____	Parallels are central and significant to the works.	_____
_____	Explanations are supported by adequate detail from the texts.	_____
_____	Literary and artistic vocabulary are used appropriately.	_____
	Fiction/Non-Fiction	
_____	Works are clearly identified.	_____
_____	At least parallel elements are clearly described and explained.	_____
_____	Parallels are central and significant to the works.	_____
_____	Explanations are supported with adequate detail from the texts.	_____
_____	Literary and artistic vocabulary are used appropriately.	_____

Overall Comments (information about student progress, quality of the work, next steps for teacher and student, needed adjustments in the teaching and learning processes, and problems to be addressed):

EXAMPLE PERFORMANCE PACKAGE TASK 6
What's The Story?

Content Standard: Arts: Arts Analysis & Interpretation **Level:** High School

Specific Statement(s) from the Standard:

A. Describe the elements and structure of the art form; the artistic intent; and the historical, cultural, and social background of the selected artworks
B. Apply specific critical criteria to interpret and analyze the selected artworks
C. Describe how particular effects are produced by the artist's use of the elements of the art form
D. Communicate an informed interpretation using the vocabulary of the art form

Product(s):

A critical anthology with a critical introduction and conclusion, and critical commentary for each selection

Task Description:

Overview: In this task you will work with a group to create an annotated critical anthology of works that explores and expands your own answers to the questions, "What is story?" and "What is the value of story?"

Consider the definition of story that you wrote before beginning Task 1, "Becoming a Meaning Maker." Review your work in the other tasks. When constructing your anthology, you need to include only the title of the selection and where it may be found, rather than the complete work or an excerpt. Each student must contribute six to eight selections, an introductory essay, an introduction for each category, and a preface for each of the six to eight selections.

"At the Mall Shopping for Stories": Creating a Critical Anthology

Step A. Select six to eight works of literature, being sure to include at least two of those traditionally defined as fiction and two as non-fiction. As you make your selections, consider these questions: What are the quintessential qualities of a story? What makes a story a story? When is a story *not* a story?

Task Description, continued

For your anthology, look for works which make you question the distinction between fiction and non-fiction. Look for works that use the same elements of writing in different ways, or push the definition of an element by using it in an unexpected way. (Sometimes, as in Truman Capote's *In Cold Blood*, the distinction between fiction and non-fiction is blurred. Other times a fictional piece may be a snapshot in time such as "On Discovery" by Maxine Hong Kingston.) Among the kinds of non-fiction works that may offer the richest possibilities are memoir, autobiography, and biography; they may utilize many of the traditional fiction elements. Essays may also provide vivid portrayals of people, settings, conflicts and offer observations about the human experience and thus be especially worthy. Also the media -- in the form of docu-dramas, news and feature "stories," music videos, and even advertisements -- may offer additional pieces which can extend the definition of "story."

In selecting and organizing the selections, develop at least two categories in which to place the works; do not use fiction and non-fiction as your categories.

Step B. Write an introduction for each section (category) of the anthology. In this introduction you must identify the characteristic feature of the section and provide an explanation of the category.

Step C. Write a preface for each selection that includes the following:

1. Bibliographic information.
2. Description of how the work fits in this particular category.
3. A summary of the work.
4. A description of the characteristics of the work that defy summary (for example, riveting descriptions, emotional impact, powerful characterization); in other words, what would a reader miss if she/he only read the summary instead of the work itself.
5. Description of how the work fits or expands the definition you developed for story; that is, an explanation of how or why the work is or is not a story.
6. An explanation of the value of each selection to the reader.

Step D. Write an introduction to the entire anthology. Include an extended definition of story, criteria for what makes a story, and detailed answers to the question, "What is the value of story?"

EXAMPLE PERFORMANCE PACKAGE TASK 6
What's The Story?

Special Notes:

- This task in particular would be effectively done in groups. Not only could students have more potential works from which to draw, but the discussion surrounding inclusion and the justification for inclusion would be very valuable.
- The works selected for this anthology may come exclusively from the course materials, or they may be supplemented by works read or viewed independently. Whatever the source, students must have at least two non-fiction and two fiction pieces in the anthology.

EXAMPLE PERFORMANCE PACKAGE TASK 6
What's The Story?

FEEDBACK CHECKLIST FOR TASK 6

The purpose of the checklist is to provide feedback to the student about his/her work relative to the content standard. Have the standard available for reference.

Y=Yes
N=Needs Improvement

Student		Teacher
	Introduction	
_____	The definition of story is fully elaborated.	_____
_____	Criteria for what makes a story are clearly stated.	_____
_____	Answers to the question, "What is the value of story?" are supported by specifics from the texts used.	_____
	Section (Category) Introductions	
_____	Characteristic feature of the section is clearly identified.	_____
_____	Explanation of the category is tenable (defensible).	_____
_____	Literary vocabulary is used appropriately.	_____
	Prefaces for Each of Six to Eight Selections	
_____	Bibliographic information is accurate.	_____
_____	Reasons for including selections in the category are clearly stated.	_____
_____	Selections are accurately summarized.	_____
_____	Characteristics of the work that defy summary are clearly explained and supported by specific examples.	_____
_____	How each work is or is not a story is clearly explained and supported by specific examples.	_____
_____	Literary vocabulary is used appropriately.	_____

Overall Comments (information about student progress, quality of the work, next steps for teacher and student, needed adjustments in the teaching and learning processes, and problems to be addressed):